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#### EXHIBITIONS AT CHICAGO GALLERIES

AT Marshall Field's an exhibition of six important canvases by George Bogert is one of the good things of the summer. The room devoted to these pictures creates a fine dignified impression of depth and power and gives one a better insight into the art of one of our ablest landscape painters. Three phases of Bogert's art appear in this exhibition, each represented by two pictures of strongly marked characteristics.

His Venetian scenes are of the objective type, colorful as all such scenes must be, and alive with the interest and incident of the famed canals and their picturesque boats. That his color in these scenes is true to Venice we may not doubt, for it is of the vivid, brilliant, jewel-like beauty that we see in the works of native sons of the famed city. His pigment is heavily applied with great breadth and the objectivity of his themes is so altogether alluring that we do not feel the satiety of the obvious, which often pervades a Venetian study, but only the thrall of pure beauty.

These large Venetian scenes have been a favorite theme with Bogert in the past for he resided and worked abroad during the better part of several years. Both of the present subjects are sunset pictures aglow with brilliant color and splendid light reflected in quiet, jewel-like waters. Touches of green in his skies remind us of how little we observe in nature for we do not see them save upon close study and then we doubt what so many masters have told us.

Of his moonlights one may only say that they are unapproachable and that in a double sense. Seldom indeed has moonlight been so delightfully rendered with all of its alluring subtleties, its misty illusions that vanish as one draws nearer and the ever compelling charm of its mystery. Objectivity and incident are furnished by the moon itself, the winking lights of distant houses and the quivering masses of trees. In the smaller of the two water plays a considerable part and on the water this poet of air and wave is ever at his best especially upon quiet waters underneath the misty veil of moonlight.

To the connoisseur, however, the subjective pictures of Bogert eclipse his other performances in interest if not in beauty. One of these, "Grey November," forms a part of this exhibition and even though it belongs to his earlier period it is a masterly production. True, it has a hint of Murphy in its mysterious greys but it is nevertheless not without its own individuality. Its fascination lies in its power to almost dupe the senses, so powerfully does it play upon the imagination. At close range it is of a breadth that renders objects almost indistinguishable. Seen from afar these things emerge from the seemingly almost flat surfaces with startling distinctness. Gradation of distance appears where we had not detected sufficient gradation of tone to account for this and all is clear and serene in a transparent but ever present atmosphere.

The other has been described before in these columns on the occasion of its exhibition at the American Art Gallery. It is a very fine and famous Bogert, perhaps his masterpiece.

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# LE PAGE'S

## GLUE

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AT the Galleries of Arthur Ackermann and Sons one may see some quaint old volumes of "Ackermann's Repository of Arts," the aesthetic publication of the early eighteens. This choice little magazine with illustrations in aquatint and stipple was published by the gifted founder of the house from 1809 to 1828. It was devoted to architecture, interior decoration, fashion, literature, art and the like. Its fashion plates are most delightful, done in delicate colors with much refinement of taste. Its views of historic spots in London are much in demand with collectors, being fine old aquatints of famous places, many of which have since vanished or undergone great changes.

Cartoons by Roulandson also brighten the pages of the Repository with their satire on manners or fashions of the times. Articles by Sir Walter Scott and other famous authors of the day lend interest and comments on current events give side lights on history. The classic influence in fashions and furnishings is everywhere apparent during the early eighteens and we see it reflected often in the Repository.

This is indeed the forerunner of our modern magazines of art, architecture, fashions and polite living generally. Though smaller and less pretentious than its descendants it is in no way crude for every detail is perfect and it is a marvel of journalism and illustration in that time.

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